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Upon this native stock, which of itself did not lead to figured sculpture, are grafted the tendencies of Roman art. In its essence this is not strictly Roman, but Alexandrian Greek, the art which had impressed itself upon Pompeii and Herculaneum now finds its way directly and indirectly to Gaul, and producing a provincial variation rather than a new type of art.

In a few cases, such as that of the Jupiter of Evreux (No. 1), Cybele (No. 91), the Hermaphrodite (No. 118), Hercules and Antæus (No. 124), and the bust of an Ephebe (No. 213), we find interesting variations from and analogies to well-known statues. Even where there is no such interest in individual objects, it is a valuable piece of work to have properly classified and catalogued a collection concerning the provenance of the contents of which so much is known.

This catalogue belongs to a new class of museum catalogues, of which the Berlin Museum Catalogue of Ancient Sculptures is a distinguished example, and the Boston Museum Catalogue of Greek Vases is another, in which, as far as possible, every object in the collection is reproduced by a graphic illustration.

The chief aim of the author was to reproduce accurately, in a manner sufficient for all ordinary purposes, and at the same time economically, *every object* in the collection. We congratulate him on the successful attainment of this most practical idea.

A. M.

A. KALKMANN. *Die Proportionen des Gesichts in der griechischen Kunst*. Dreiundfünfzigstes Programm zum Winckelmannsfeste der archäologischen Gesellschaft zu Berlin. Quarto, 112 pp., four plates and twelve illustrations in the text. Berlin, Georg Reimer, 1893.

The proper proportions of the face,—the relation of its parts to one another and to the entire figure,—have at all times been of the highest importance to artists, and more than one treatise on the subject has been composed for the purpose of fixing a norm. It may be that the *Κανών* of Polykleitos was not a book (as Kalkmann, on the authority of Chrysippos, believes), but only a statue from which rules of proportion were to be deduced; at any rate Vitruvius (III, 1, p. 65 ed. Rose and Müller-Strübing) gives rules, derived, without doubt, from some previous writer, showing that at least one writing on the theory of proportions existed in ancient times, while in modern times the subject has been repeatedly handled. The evident importance of these proportions is such that if it can be shown that they were considered by the Greek sculptors as subject to definite rules, and if the changes in those rules introduced by particular persons or at particu-

lar times can be determined, the history of Greek sculpture can be written with a degree of ease and certainty otherwise unattainable.

For several years it has been evident that certain archæologists were paying great attention to the measurements of works of Greek sculpture, not merely for the purpose of determining whether separate fragments belonged together, or the like, but with a view to using the proportions found by measurement as indications of the date and school to which the works belong. If a certain system of proportions can be shown to be peculiar to a certain school, works that show those proportions can be consigned to that school. So F. Winter (*Jahrbuch*, 1887, p. 226) says: "*Das Proportionssystem, nach welchem der Kopf des sog. Theseus construirt ist, muss für eine bestimmte Periode in der attischen Schule kanonische Geltung gehabt haben,*" etc., and fixes by measurements the system of proportions for Attic artists of a given period. In another article (*Bonner Studien*, p. 143 ff.) the same writer employs the proportions of the face as found by measurements in determining the origin of the head of Iakchos from Eleusis. No one has, however, published so many or so accurate measurements as those contained in the book before us, nor have the measurements given been tabulated so systematically and comprehensively. If the history of Greek sculpture is to be learned from tables of measurements and proportions, the material is here at hand. Too great praise cannot be given to Kalkmann's diligence in measurement and skill in preparing his tables.

Before beginning his detailed examination of individual works, their proportions, and the canons upon which those proportions are based, Kalkmann gives an introduction on the theory of art in antiquity, Vitruvius' statements concerning symmetry and proportions, the divisions of the face given by Vitruvius, Leonardo da Vinci, Dürer, Raphael Mengs, and Schadow, rules for measuring, and examples of mutual agreement of mechanically accurate copies. Under the last heading, he shows that copies of famous statues are substantially of the same size (which is also the size of the original), except when a famous work is reduced in size to a statuette. The mean measurements of extant copies are, therefore, approximately the measurements of the original.

The remainder of the book is divided into two chapters, treating of the upright and lateral dimensions of the face. Kalkmann takes it for granted that some canon is the basis of the proportions of every face in Greek sculpture, and that the progress of Greek sculpture is from canon to canon. This seems to me to be taking for granted what he should, if possible, prove. Moreover, Kalkmann's tables show hardly a single work that corresponds exactly to any one of the canons

which he assumes. This he would explain by supposing that the sculptors took some dimensions from one canon, and others from another, in which case there seems to be no need of assuming a canon at all, inasmuch as there is nothing to hinder a sculptor from taking measurements or proportions directly from living models, without the intervention of canons. It seems hardly probable that the Greek sculptors derived their proportions from canons, unless they regarded those canons as correct, and if a given sculptor regarded a given canon as correct, he would not spoil his work by taking some proportions from another canon. Kalkmann also seems to think that each artist had one canon to which he always adhered. This precludes all possibility of progress in any artist. It also makes it well-nigh impossible to ascribe any two extant works to the same person.

An elaborate review of Kalkmann's work (by Furtwängler) has appeared in the *Berliner Philologische Wochenschrift*, 1894, pp. 1105-1109, and 1139-1144, to which those may refer who wish to read a discussion of details. Kalkmann's theory of canonical proportions forces him to assign the sculptures of Aegina to the sixth century, and those of Olympia to a time "not later than the first decade of the fifth century." He is also compelled to deny that the "Sauroktonos" is the work of Praxiteles, and to place the original of the Apollo of the Belvedere chronologically before the Hermes of Praxiteles. In several other instances works the dates of which are fixed by direct statements of ancient writers, or by the most certain stylistic evidence, are assigned to new dates solely on the evidence of mechanical measurements. It is hardly necessary to say that such results show that proportions cannot alone determine the relative historical positions of works of art. Kalkmann's work is valuable as a careful collection of accurate measurements and the product of much independent investigation. His theory, however, is disproved by the results to which it leads him.

Four plates and twelve illustrations in the text (nearly all by photographic process) add greatly to the value and beauty of the work. Plates I and II represent the Herakles in the Palazzo Altemps at Rome, plate III the boxer from Sorrento in Naples, plate IV a youthful head in the Louvre. Most of the other illustrations represent heads, though the Diomedes in Munich is represented to a point somewhat below the middle, and the Landsdown Herakles at full length.

HAROLD N. FOWLER.

AL. GAYET. *L'Art Arabe*. Bibliothèque de l'Enseignement des Beaux Arts. 8vo, pp. 316. Paris, 1893.

This volume is intended by the author to be more than a handbook of the art of Islam: it is an attempt to set forth not only the